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she is mentioned in her marriage act ⁴ as the daughter and heiress of "le feu Charles DeLastre." The accordance of dates goes to show that the poet Charles DeLastre and Pradon's grandfather were the same person. This might explain the poetical strain in the competitor of Racine. The only published verse of DeLastre seems to be the poem printed in the anthology, *Le Cabinet des Muses* of 1619. Saint-Amant calls this poet his friend in *La Vigne* (1627):—

Cher compatriote de Lâtre,
Humeur que mon ame idolâtre,
Homme à tout faire, esprit charmant,
Pour qui j'avoue estre Normant.

III. "Le ridicule tue," and Boileau has very effectively killed Pradon's reputation. To measure the distance between our appreciation and the evaluation of his work during his lifetime it is instructive to note that as early as 1685, when he had not published his best play, *Regulus*, he was cited in Holland, together with Corneille and Racine, as the highest authority in French dramatic art, and as an example worthy of inspiring the Dutch playwrights. The Dutch poet Bernagie in the Preface of his *Paris en Helene* (1685) discusses poetic justice and defends Corneille's opinion that it can not be styled a fixed rule in tragedy. Virtue, he argues, is always lovable even in the midst of the most frightful and the most unmerited disasters. The virtuous hero must therefore not triumph at the end of the play. "Most of the tragedies of wise antiquity end in this way. *Britannicus*, *Bajaset*, *Piramus* and *Thisbe* etc. testify clearly as to the opinions of Racine, Pradon and others." *Piramus* and *Thisbe* here referred to is Pradon's play of 1674. The members of the influential Dutch literary society of the time, "*Nil Volentibus Arduum*," translated from the plays of Pradon to give their compatriots a taste of what they esteemed the best in the French dramatic art of the time.

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A NOTE ON *The Tempest*

It seems a thankless task to try to locate the island that Shakespeare had in mind in writing his *Tempest*; surely it is only a fairy island, a scene of enchantment not to be found on any map, and forever vanished from human view as completely as Plato's Atlantis. But in spite of this, more than one critic has been tempted to give to these scenes of magic a local habitation and a name. Hunter contended for Lampedusa, Elze for Pantalaria. Many have assumed that the Bermudas were the locality meant;

⁴ Beaurepaire, *Notice sur Pradon*, Rouen, 1899.

but this suggestion has come from a too hasty reading of Ariel's reference to the 'still-vex'd Bermoothes,' whither he had been sent by Prospero to fetch dew. The natural assumption from this passage would certainly be that Ariel does not start from the Bermudas; his point of departure is elsewhere, and, presumably, far distant from them; in this consists the difficulty of his task.

If we cannot locate the island definitely on any map of the world, we can, at any rate, draw certain inferences from the mention of other localities in the play. The travelers, when overtaken by the storm, are returning from Tunis to Italy. Directly after the storm, Ariel says:

For the rest o' the fleet,
Which I dispers'd, they all have met again,
And are upon the Mediterranean float
Bound sadly home for Naples.

Evidently, the island is either in the Mediterranean or near it; if not within the sea itself, then presumably in the ocean west of Gibraltar. This seems the natural sense of the passage; Ariel has restored to the Mediterranean float the ships blown out of it by Prospero's storm. Access from Africa must be fairly easy; not only have these travelers come thence, by Sycorax, the mother of Caliban,

from Argier,
Thou know'st, was banish'd.

If an offender could be banished to the island, it must have been known to the inhabitants of North Africa, and probably not very far away. This would agree perfectly with the suggestion given above, that it was located west of Gibraltar.

In the scene in which we are first informed of the reason for the voyage, as well as the point of departure (2. 1), occurs this bit of dialogue:

Adr. Tunis was never graced before with such a paragon to their queen.
Gon. Not since widow Dido's time. . . .
Adr. 'Widow Dido' said you? You make me study of that. She was
of Carthage, not of Tunis.
Gon. This Tunis, sir, was Carthage.
Adr. Carthage?
Gon. I assure you, Carthage.

Doubtless more than one reader has wondered, with Antonio and Adrian, at this head-lugged allusion to Dido and Carthage, and felt inclined to ask with Antonio: 'How came that widow in?' It would be safe to infer, under the circumstances, that something in Shakespeare's reading had recently called his attention to some story about Carthage.

We may be sure of one fact as to his reading at this time; in this same scene Gonzalo paraphrases several lines from Montaigne's essay *Of the Canibales*, modifying the wording of Florio's translation only enough to make it fit into verse. This is one of the

few things certain as to the source of the play. But, so far as I know, it has not heretofore been noted that this same essay contains a reference to an island similar in every respect to Shakespeare's, and which must surely have given the suggestion for it. Montaigne has given an account of Plato's Atlantis and of other lost lands; he continues:

The other testimonie of antiquitie, to which some will referre this discoverie, is in *Aristotle* (if at least that little booke of unheard of wonders be his) where he reporteth that certaine Carthaginians having sailed athwart the *Atlantike* Sea, without the strait of *Gibraltar*, after long time, they at last discovered a great fertill Iland, all replenished with goodly woods, and watred with great and deepe rivers, farre distant from al land, and that both they and others, alluded by the goodness and fertility of the soile, went thither with their wives, children, and household, and there began to inhabit and settle themselves. The Lords of *Carthage* seeing their countrie by little and little to be dispeopled, made a law and expresse inhibition, that upon paine of death no more men should goe thither, and banished all that were gone thither to dwell, fearing (as they said) that in successe of time, they would so multiply as they might one day supplant them, and overthrow their owne estate.

There can be, it seems to me, little doubt that this island, corresponding so exactly, in description and location to Shakespeare's, suggested it to him. Perhaps it would not be fanciful to find in the last lines the origin of Caliban's plots to people the isle with Calibans and to overthrow its ruler.

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A NOTE ON LAMB

In his essay "On the Tragedies of Shakspeare," Lamb says that Shakespeare's mind was, "to borrow a phrase of Ben Jonson's, the very 'sphere of Humanity.'" No edition of Lamb's works, so far as I know, records the exact source of the phrase. It is found in *A Pindaric Ode on the Death of Sir H. Morison*, II, 20. The section of the poem is as follows:

Alas! but Morison fell young:
He never fell,—thou fall'st, my tongue.
He stood a soldier to the last right end,
A perfect patriot, and a noble friend;
But most a virtuous son.
All offices were done
By him, so ample, full, and round
In weight, in measure, number, sound
As, though his age imperfect might appear,
His life was of humanity the sphere.

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